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In the *Sonata quasi Fantaisie*, we have also some very excellent writing, both for pianoforte and violoncello; but we think the composition scarcely equal to the one already noticed. There is nothing crude, however, in the continual changes of *tempo*; nor is there any effect of patchiness in the entire work. The subjects are, perhaps, scarcely as happy as those in the Violin Sonata; but in the present dearth of good music for the violoncello we heartily commend the Sonata as the earnest production of a composer who writes with an evidence of real sympathy for the highest forms of the art.

*Choral Songs.* Composed by Arthur S. Sullivan. The words by Henry F. Chorley. No. 7, *The long day closes.* No. 8, *The Beleaguered.*

THESE choral songs are for four male voices, and are, indeed, worthy companions of those that have preceded them. Part-song making is so extensively practised in the present day by all composers who can throw together a few chords without any glaring defects, that it becomes a welcome duty to recommend these solid works of a musician whose talent is now so fully recognised. Mr. Sullivan always writes well, and conscientiously; and we are inclined to think that these two songs will materially add to his reputation as a composer of choral part-music. No. 7, "The long day closes," is extremely melodious, and harmonised with a freedom and absence of pedantry in perfect keeping with the theme. The unison *forte* passage on the words "Heed not how hope believes," followed by the *piano* phrase in C sharp minor, is full of poetry; and the conclusion, with its long-drawn notes on the obstinate dominant bass, is perfectly beautiful. No. 8, "The Beleaguered," is extremely original; and likely, we think, to be one of the most popular of the series. The opening subject, in the minor, afterwards repeated in the major, is very effective; and the contrast of the placid phrase, "Mothers and wives, to prayer," with the martial character of the more impassioned parts, shows that the composer has faithfully studied the poetry he has undertaken to illustrate. We predict that these songs will become established favourites with all who cultivate part-music for male voices.

ASHDOWN AND PARRY.

Hanover Square. No. 12. October.

HERR KUHE's *Morceau de Salon*, called "Shadow and Sunlight," in the present number of this periodical, is as harmless as may be imagined from the title. The passages, however, lie well under the hand; and the piece contains sufficient variety of touch to make it useful for practice. The other instrumental composition is by the editor, Mr. Lindsay Sloper, a valse, called "Felicis," which is simple and unpretending, but extremely elegant throughout. We fancy that if Mr. Sloper were to put himself more forward as a composer in the serial under his direction, he might help materially to raise its character. Mr. Hawtree's ballad, "Ah, love" (to words from Longfellow's "Spanish Student") shows an excellent feeling for vocal composition, and a praiseworthy desire to avoid mere common-place. There is a crudeness about much of the accompaniment, however, which somewhat mars the effect of the song; as an instance of which we may cite the passage in the last two bars of the second page, where the bass drops, in similar motion with the voice, to a bare chord of the  $\sharp$ . The second song, "Two Summer days," by Michael Watson, not being written to infantine words, must be intended, we presume, for grown children. We should mention that this work is most carefully edited; and a good word should also be said for the excellent manner in which the whole of the music is printed.

METZLER AND CO.

Exeter Hall. October.

MR. John Barnett's sacred song, "Thou art the way," is the best vocal composition in this number. As may be expected from so accomplished a musician, the melody and harmony flow throughout in loving company; and if not

strikingly original, the song cannot fail to please: moreover, the words are well expressed throughout. The hymn tune, "The Lord my pasture shall prepare," by Alexander S. Cooper, is a smooth piece of harmony; and the voice parts are easy for amateurs to sing. Mr. J. Conway Brown's song, "I will sing of Thy mercy," is pervaded with a quiet, religious feeling, which we do not often find even in compositions of far greater pretension. The crotchet accompaniment, flowing throughout with the voice, is highly effective; and the change into the relative minor is in perfect sympathy with the words. Herr Kuhe's selection from *St Paul*, is scarcely a very happy one. The transcription of the soprano solo, "Jerusalem," is fairly done; but the chorus, "How lovely are the messengers," is suddenly interrupted, and brought to a climax, with a series of arpeggios quite out of character with the composition. The number concludes, as usual, with Dr. Limbault's arrangements, called "Sunday Evenings at the Harmonium," amongst the most attractive of which will be found the air, "But Thou didst not leave," from the *Messiah*.

*Festival March.* Composed and arranged for the Piano-forte by B. Agutter.

THERE is a certain vigour about this March which lifts it above the common-place compositions of the kind so often brought before our notice; although we think that it would be infinitely more effective scored for a military band, than arranged for the pianoforte. The harmonies are bold, and the *cantabile* phrase in C major is flowing and melodious. In the last part, where the theme is varied, we see no reason why the octaves in the left hand should be written in small notes; anybody who could play octave passages at all could play these; and the extended chords sufficiently prove that the piece is not intended for children.

*Primavera.* Polka Mazurka de Salon, pour Piano. By Emile Waldtenfel.

WE have never yet been able to understand why a piece published in England should have a title-page in French; still less can we comprehend how, as in the present instance, a composer can so mix up two languages, as to say that his composition is "pour Piano," and "by" Emile Waldtenfel. Surely it is time that such an incongruous jumble as this should be abolished: and that a work should have a title-page printed in the language of the country in which it is published. The Polka is well written; and has a life and character which may make it acceptable to those who wish to play dance-music in their drawing-rooms. The trio is based on a well-marked theme, which contrasts well with the vivacious first subject.

*Les Oiseaux.* Valse de Salon. Par E. de Paris.

THERE is a flutter about the opening subject of this piece which aptly illustrates its title—again, by the way, of course, in French—and the passages are extremely elegant throughout. The *cantabile* melody, in A flat, is pleasing, and the return to the original theme well-managed. This will be found a cheerful and effective little waltz.

KEITH, PROWSE AND CO.

*There sits a bird on yonder tree.* Song. Words from the "Ingoldsby Legends." Composed by M. S. Skeffington.

THERE is a very laudable desire to soar beyond the rapid ballad in this song, and many parts show a good feeling for melody. The flowing accompaniment to the opening theme is effective; and the words are generally well expressed. The harmonies, however, are often unsatisfactory, and occasionally interfere with those naturally suggested by the melody. The  $\sharp$  (unceremoniously taken by a skip on the last note of the fifth bar of the song is, to us, particularly unpleasant, especially as the D in the melody clearly belongs to the dominant harmony, and should have been accompanied with a  $\sharp$  on G. It would